



IMAGE #1

Afghan Girl, Steve McCurry, 1985

Photo courtesy of Steve McCurry and National Geographic.

Vocabulary: Portrait, Gaze, Expression, Frame, Scale, Complementary Colors

Show IMAGE #1 to your students and use the questions below to guide your students in a discussion.

- We can discover a lot about a person by looking at their portrait. What is the first thing you notice when you look at this portrait? Where is the girl's gaze? Direct, up, down, to the side? When you look at her eyes, what is the first emotion that you feel? Scared, curious, sadness, pain? How do you think the photographer wanted you to feel looking at his picture?

- How would you describe this girl's expression?

- What does her clothing tell you about her? Notice her worn and torn shawl.

This girl at one time was one of the world's most famous faces. The National Geographic used her image as a symbol to illustrate the circumstances of people like her; refugees—a person who flees for safety especially to a foreign country. Her image shown around the world on the front of magazines and books helped to educate people about other cultures and regions. Not only did people learn about refugees but about the lives of Afghan women and girls in general.

- How did the photographer frame this image? Is it a close-up or a long view? Do you think the framing helps to make this a stronger, more interesting photograph? Why or why not? How would the feeling and focus of this portrait change if more elements were included within the frame? How would the size or scale of her image change?

- What are the main colors that you see in this photograph? (*The red shawl and the green visible under her shawl, the green background, and her light green eyes.*) Does one color stand out more than the other? Is one color brighter? Explain. Do you think the red color of her shawl makes the color of her eyes stand out? Explain. Note that when looking at a painting or a photograph, one's eye is usually drawn to the lightest points within a composition, as well as the points with the brightest or most vibrant color.

The two main colors in this portrait are complementary colors—colors that are directly opposite each other on the color wheel, such as red and green, blue and orange, and violet and yellow. When complementary colors are mixed they create a neutral tone; when they are next to each other, they highlight each other. Each primary color has a complementary color that you get by mixing the other two primary colors.

- How do the colors of this image help to create a mood? Do the colors suggest happiness, sadness, excitement, seriousness? Explain. How would the feeling or mood of this portrait change if different complementary colors were shown? For example, what if she was wearing a purple shawl and the background was yellow, would the image still suggest the same feeling or mood? Explain. *Artists often include colors and color schemes in their composition to convey a particular mood or tone to reflect (and sometimes in contradiction to) the subject, contents, or composition of the painting.*
- How does color affect your mood? Think about different colors and what they make you think of and feel.



IMAGE #2

Medicine Man, Northern Plains, Dr. Joseph K. Dixon, 1921
Photo courtesy of Dr. Joseph K. Dixon and National Geographic.

Vocabulary: Frame, Background, Foreground, Composition, Expression, Body Language

Show IMAGE # 2 to your students and use the questions below to guide your students in a discussion.

- Look closely at the man in this photograph. Describe what you see. Do you think this is his everyday outfit or is he dressed for a special occasion? What makes you say what you did? Does his clothing make him look like someone of importance? Describe what you see. (*This is a Medicine Man from the Northern Plains. The key figure in formal ceremonies was the religious leader; often referred to as the Medicine Man. Medicine men are meant to heal the wounded and cure the sick through the use of medicine made from grasses, roots, herbs, etc.*)
- Describe what else you see within the frame of this photograph. What do you see in the background?—the part of a picture that appears to be farthest away from the viewer, usually nearest the horizon. What do you see in the foreground?—the area of a picture, often at the bottom, that appears to be closest to the viewer. Do you think the composition—all the different elements within the frame—looks balanced or unbalanced? Explain.
- Look again at the Medicine Man. Can you tell by looking at his face what he might be feeling? How do we recognize expressions? Try this: Make your eyes look angry, but keep your mouth neutral. This expression may be interpreted as neutral. Now, make your mouth and your eyes look angry. Your expression now is perfectly clear. Expressions are clear only when there is action in both your eyebrows and your mouth.
- Look at his eyes, mouth, and eyebrows. What emotion do you think his eyes are expressing? What about his eyebrows? Are they lifting, expressing excitement, disappointment, anger, boredom, sadness? What does his mouth say? Explain. How do you feel when you look at this photograph?
- Does his body language—movements (as with the hands) or posture used as a means of expression and non-verbal communication—convey a feeling or mood too? Describe.



IMAGE # 3

Gauchos prepare for a rodeo in Argentina, O. Louis Mazzatenta, 1980
Photo courtesy of O. Louis Mazzatenta and National Geographic.

Vocabulary: Subject, Movement, Body Language, Light, Mood

Show IMAGE # 3 to your students and use the questions below to guide your students in a discussion.

- Look closely, who is the subject of this photograph? Do these men remind you of anyone you may have seen before in life, on T.V., in books? Who? What clues in the photograph tell you who these men are and what they do for a living? (*Their clothing, hats, bandanas around their neck, chaps, belts.*) *These men are gauchos. Gauchos, the Argentinean equivalent to North American cowboys, who for a living tend to cattle on horseback. Cattle raising is a primary way of live in Argentina.*
- Does it look like these Gauchos are in their everyday work clothes or dressed-up for a special occasion? What makes you say what you did? (Notice their shiny and decorative belts which dress-up their outfits.)
- In this photograph, the photographer captured action. By looking closely at the photograph and the men's body language, where do you see movement? How does this captured moment tell you what these men are doing? (*Getting dressed.*) Do you need words to know what these men are doing or can you tell by the moment captured in the photograph? (*These Gauchos are preparing for a rodeo, a sporting event that involves cattle and horses. The sport includes several different timed and judged events designed to test the skill of gauchos (or cowboys) who participate.*)
- Where do you see light in this room? What direction is the light coming from? Do you see bright light or soft light? Where do you see shadows in the room? How does the light in this photograph help to communicate a mood? How would you describe the mood of the photograph? Happy, sad, serious, quiet, excited, thoughtful? Imagine if the light in this room was bright and sunny, how would that change the mood or feeling of the image? (*A certain amount of light is needed to create a photograph, but the quality of the light shapes the mood of a picture.*)



IMAGE # 4

A Miskito Indian girl from Nicaragua stands near her new home in a refugee settlement in Honduras.

David Alan Harvey, 1983

Photo courtesy of David Alan Harvey and National Geographic.

Show IMAGE # 4 and IMAGE # 5 to your students and use the questions below to guide your students in a discussion.

Vocabulary: Frame, Composition, Foreground, Background, Elements of Art

- A photograph begins with the act of framing and the choices of what to include in each frame. What did the photographers chose to include in these photographs to create the composition? List everything that you see. The two photographs of girls are photographed differently, one is vertical, one is horizontal. Why do you think the photographer took the photos this way? How would changing the direction of the photographs change the composition? What would then be included and what would be left out?
- Look closely at these two photographs. Look at the foreground and background. What clues did the photographers give to reveal the identities of these two girls? Compare how their lives are different. (*The child's warm clothing, i.e. her hat, jacket, scarf and gloves and the snow in the background, tells us she lives in a cold climate. Perhaps the building shown in the background is where she lives. The Indian girl's simple home shown in the background tells us she has little, her home is a hut made from simple materials, i.e., palm frowns and perhaps from the trees behind her; she lives in a warm climate indicated by her thin dress, minimal clothing, and boys standing barefoot in the background.*) Imagine if these girls were photographed in a different setting, how would their identities change?
- Again, look closely at these photographs. Take a few minutes to explore the Elements of Art. Where do you see lines in these photographs? What types of lines do you see? Do you see any shapes? Where and what shapes do you see? What colors do you see? What was the first color you saw in each photograph? There are many textures in these photographs. What do see that has texture and what would it feel like if you touched it? Where do you see patterns in the photograph? (*Notice the lines created by the hut and the trees and the clothes line; the shapes found on the apartment building, the buttons on the girl's jacket, on Image #4 the repetition of the color red, i.e. red fabric on clothes line, her dress, and the red bowls in the background; the textures of the hut from the palm frowns, the wood, the ground, texture from the young girl's clothing, the snow; the patterns created from the repetition of windows, sides of the hut, trees in the background, etc.*)
- How do these images give you a sense of what life is like in other parts of the world?



IMAGE # 5

In Murmansk, near the Arctic Circle in the former Soviet Union,
a child gives her age in response to the photographer's question.

Dean Conger, 1977

Photo courtesy Dean Conger and National Geographic.

Show IMAGE # 4 and IMAGE # 5 to your students and use the questions below to guide your students in a discussion.

Vocabulary: Frame, Composition, Foreground, Background, Elements of Art

- A photograph begins with the act of framing and the choices of what to include in each frame. What did the photographers chose to include in these photographs to create the composition? List everything that you see. The two photographs of girls are photographed differently, one is vertical, one is horizontal. Why do you think the photographer took the photos this way? How would changing the direction of the photographs change the composition? What would then be included and what would be left out?
- Look closely at these two photographs. Look at the foreground and background. What clues did the photographers give to reveal the identities of these two girls? Compare how their lives are different. (*The child's warm clothing, i.e. her hat, jacket, scarf and gloves and the snow in the background, tells us she lives in a cold climate. Perhaps the building shown in the background is where she lives. The Indian girl's simple home shown in the background tells us she has little, her home is a hut made from simple materials, i.e., palm frowns and perhaps from the trees behind her; she lives in a warm climate indicated by her thin dress, minimal clothing, and boys standing barefoot in the background.*) Imagine if these girls were photographed in a different setting, how would their identities change?
- Again, look closely at these photographs. Take a few minutes to explore the Elements of Art. Where do you see lines in these photographs? What types of lines do you see? Do you see any shapes? Where and what shapes do you see? What colors do you see? What was the first color you saw in each photograph? There are many textures in these photographs. What do see that has texture and what would it feel like if you touched it? Where do you see patterns in the photograph? (*Notice the lines created by the hut and the trees and the clothes line; the shapes found on the apartment building, the buttons on the girl's jacket, on IMAGE #4 the repetition of the color red, i.e. red fabric on clothes line, her dress, and the red bowls in the background; the textures of the hut from the palm frowns, the wood, the ground, texture from the young girl's clothing, the snow; the patterns created from the repetition of windows, sides of the hut, trees in the background, etc.*)
- How do these images give you a sense of what life is like in other parts of the world?



IMAGE # 6

Bathing beauties pose in front of surfboards in Waikiki.

Richard H. Stewart, 1938

Photo courtesy of Richard H. Stewart and National Geographic.

Vocabulary: Pose, Candid, Action, Light, Shadow, Vantage Point, Gaze

Show IMAGE #6 and IMAGE #7 to your students and use the questions below (to guide your students in a discussion).

- Look at IMAGE #6 and IMAGE #7. Who are the subjects in each of these photographs?
- Look at the two photographs. Which photograph looks like it was posed and which photograph looks more candid—more natural and spontaneous? What in IMAGE #7 communicates action? Explain what you see. (*The photographer captured the girl on the far left swinging. By stopping the action at a moment of emotion, photographers can enable viewers to feel how the subject feels.*) What emotion does this moment express? Excitement, happiness, fun?
- What is the subject of the two photographs? (*Girls at the beach, girls with surfboards.*) When do you think IMAGE #6 was photographed, a long time ago or present day? What clues do you see that help to support your answer? (*Bathing suit styles, hairstyles, etc.*) Now compare the clothing in the two beach Images. What does their clothing tell you about their different cultures? Why do you think the girls in IMAGE #6 are wearing bathing suits and the girls in IMAGE # 7 are fully clothed? (*The girls shown in Image # 6 were photographed in the U.S. where customs and culture permit people to choose what they wear. IMAGE #7, photographed in Saudi Arabia, has religion and customs that dictate people's dress. When Saudi women appear in public, they cover themselves, and wear a scarf covering their hair and a full-face veil.*)
- Now, look at the lighting in these two photographs, what does it tell you about the time of day and the weather? Do you think it is early or late? Does it look hot or cool? Is it a clear day or cloudy? Where do you see shadows in the two pictures? (*Notice the shadows created by the girls, where darkness or shadows fall on their faces, and how light and darkness falls on the woman wearing black.*) How are the shadows different in the two photographs? What does this tell you about where the light is coming from? Do you think the light is hitting the subjects head-on or is it coming from the side? Explain what you see.
- Look again at the images. What was the vantage point or angle of the photographers when taking these photographs? Where do you think they were standing? Were the photographers above, below, or at the same level as the subjects? How far were the photographers from their subjects? How would IMAGE # 6 change if the photographer shot a close-up of the girls? How would it change the scale of the subjects and the composition of the photograph?
- Notice where the girls are looking in the two photographs. Are they looking at the viewer or at something else? Explain what you see. How does their gaze help to tell the story of these photographs? Look at IMAGE # 7, do you think the woman wearing black knows that someone is taking her picture? Explain what you see. How do the subjects' gaze make you feel about the subjects?

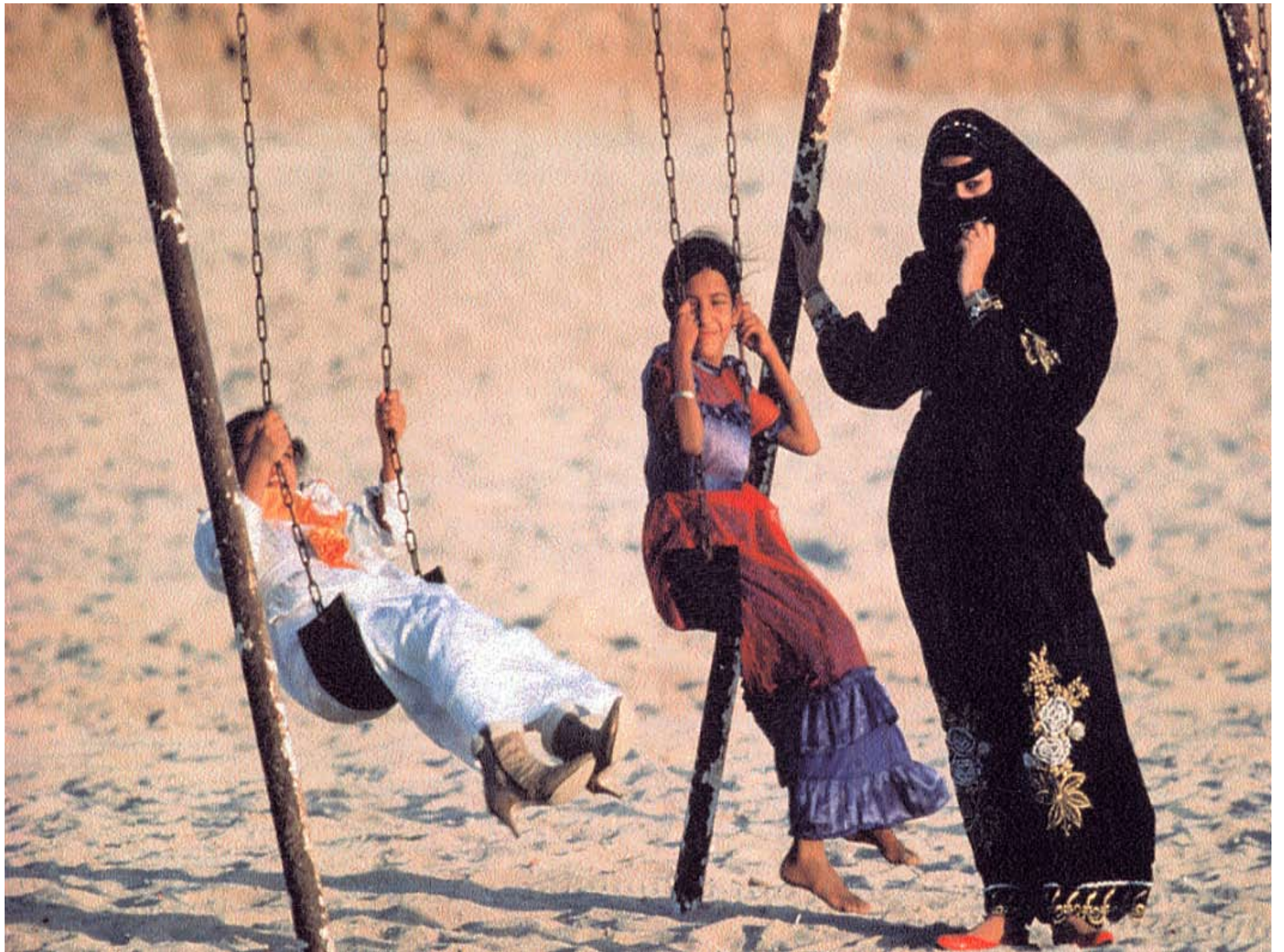


IMAGE # 7

Arab girls on the beach at Jiddah, Saudi Arabia

Jodi Cobb, 1987

Photo courtesy of Jodi Cobb and National Geographic.

Vocabulary: Pose, Candid, Action, Light, Shadow, Vantage Point, Gaze

Show IMAGE #6 and IMAGE #7 to your students and use the questions below (to guide your students in a discussion).

- Look at IMAGE #6 and IMAGE #7. Who are the subjects in each of these photographs?
- Look at the two photographs. Which photograph looks like it was posed and which photograph looks more candid—more natural and spontaneous? What in IMAGE #7 communicates action? Explain what you see. (*The photographer captured the girl on the far left swinging. By stopping the action at a moment of emotion, photographers can enable viewers to feel how the subject feels.*) What emotion does this moment express? Excitement, happiness, fun?
- What is the subject of the two photographs? (*Girls at the beach, girls with surfboards.*) When do you think IMAGE #6 was photographed, a long time ago or present day? What clues do you see that help to support your answer? (*Bathing suit styles, hairstyles, etc.*) Now compare the clothing in the two beach Images. What does their clothing tell you about their different cultures? Why do you think the girls in IMAGE #6 are wearing bathing suits and the girls in IMAGE # 7 are fully clothed? (*The girls shown in IMAGE # 6 were photographed in the U.S. where customs and culture permit people to choose what they wear. IMAGE #7, photographed in Saudi Arabia, has religion and customs that dictate people's dress. When Saudi women appear in public, they cover themselves, and wear a scarf covering their hair and a full-face veil.*)
- Now, look at the lighting in these two photographs, what does it tell you about the time of day and the weather? Do you think it is early or late? Does it look hot or cool? Is it a clear day or cloudy? Where do you see shadows in the two pictures? (*Notice the shadows created by the girls, where darkness or shadows fall on their faces, and how light and darkness falls on the woman wearing black.*) How are the shadows different in the two photographs? What does this tell you about where the light is coming from? Do you think the light is hitting the subjects head-on or is it coming from the side? Explain what you see.
- Look again at the images. What was the vantage point or angle of the photographers when taking these photographs? Where do you think they were standing? Were the photographers above, below, or at the same level as the subjects? How far were the photographers from their subjects? How would IMAGE # 6 change if the photographer shot a close-up of the girls? How would it change the scale of the subjects and the composition of the photograph?
- Notice where the girls are looking in the two photographs. Are they looking at the viewer or at something else? Explain what you see. How does their gaze help to tell the story of these photographs? Look at IMAGE # 7, do you think the woman wearing black knows that someone is taking her picture? Explain what you see. How do the subjects' gaze make you feel about the subjects?